

CHILDREN



DOGS



BIRDS



the **KNOW-HOW** of **CARTOONING**

ANIMALS

BASIC CONSTRUCTION
FOR VARIOUS TYPES OF
ANIMALS.

by **KEN HULTGREN**



FEMININE FIGURE



ANIMAL COMICS



CARICATURE

PERSPECTIVE~

ANIMATION

IT WOULD BE NEXT TO IMPOSSIBLE TO ILLUSTRATE ALL ABOUT ANIMATION FOR CARTOON PICTURES. IT TAKES YEARS OF STUDY OF ACTION, STAGING, TIMING, ETC.. HOWEVER I WILL MENTION A FEW POINTS HERE THAT MAY HELP YOU IN DRAWING TO THINK IN TERMS OF ACTION, WEIGHT AND EXAGGERATION.

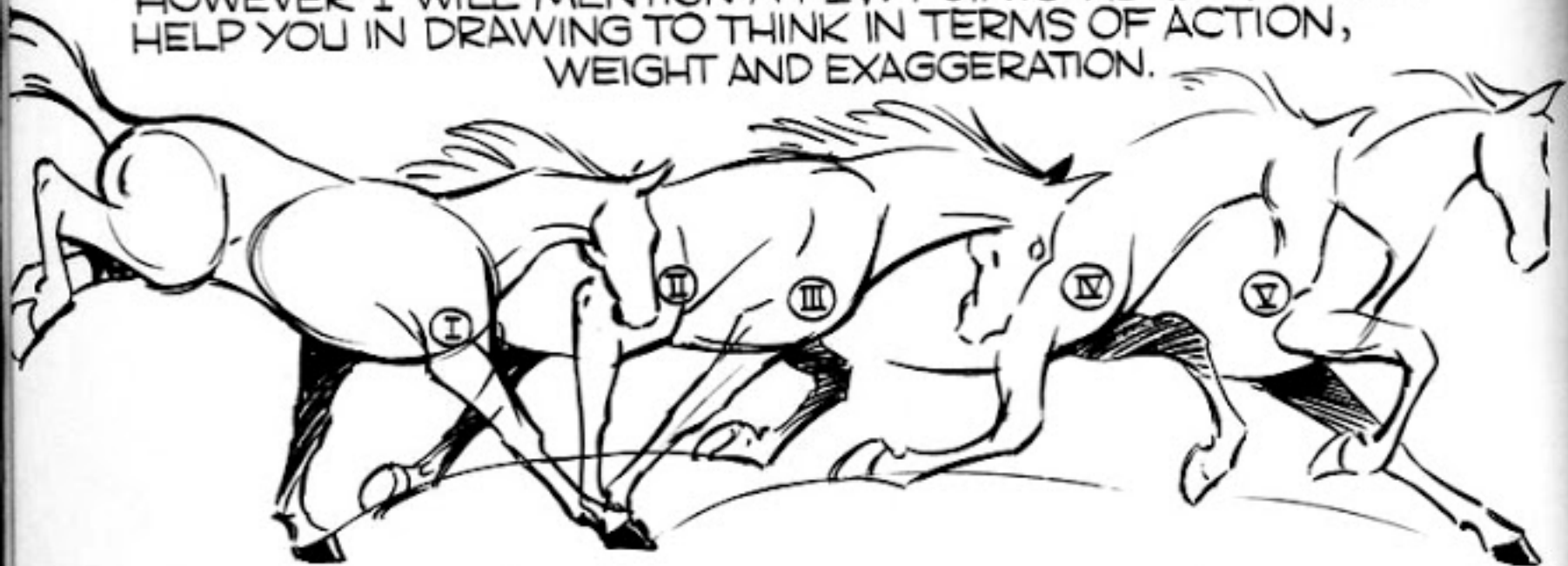


FIG. I - NOTE LEG STRETCH FOR LEG REACHING

FIG. II - NOTE LEG TAKING WEIGHT OF BODY -

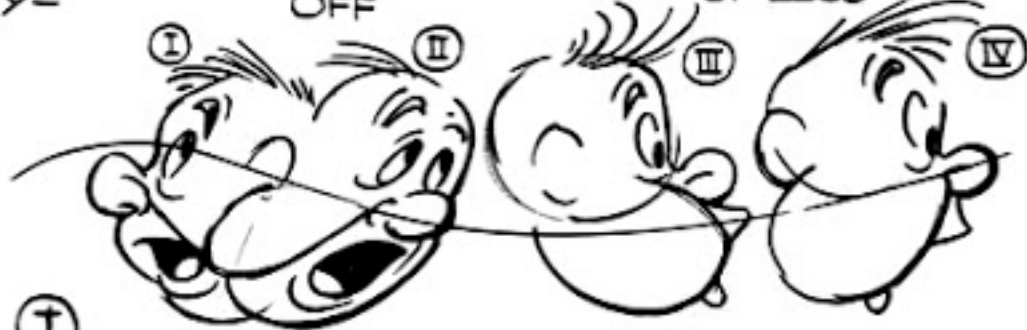
FIG. III - NOTE LEG STRETCHING IN TAKE OFF

FIG. IV AND V NOTE OVERLAPPING ACTION OF LEGS



"TAKE"

FIG. I - ANTICIPATION FOR TAKE - (NOTE SQUASHED, BUNCHED UP POSE CONTRASTED BY ELONGATED POSE OF FIG. II)



HEAD TURN

FIG. I - HEAD NORMAL
FIG. II - NOTE DRAG OF JOWLS
FIG. III - JOWLS SWING AROUND AS HEAD SNAPS INTO POSITION
FIG. IV - JOWLS NOW NORMAL AS ACTION ENDS -

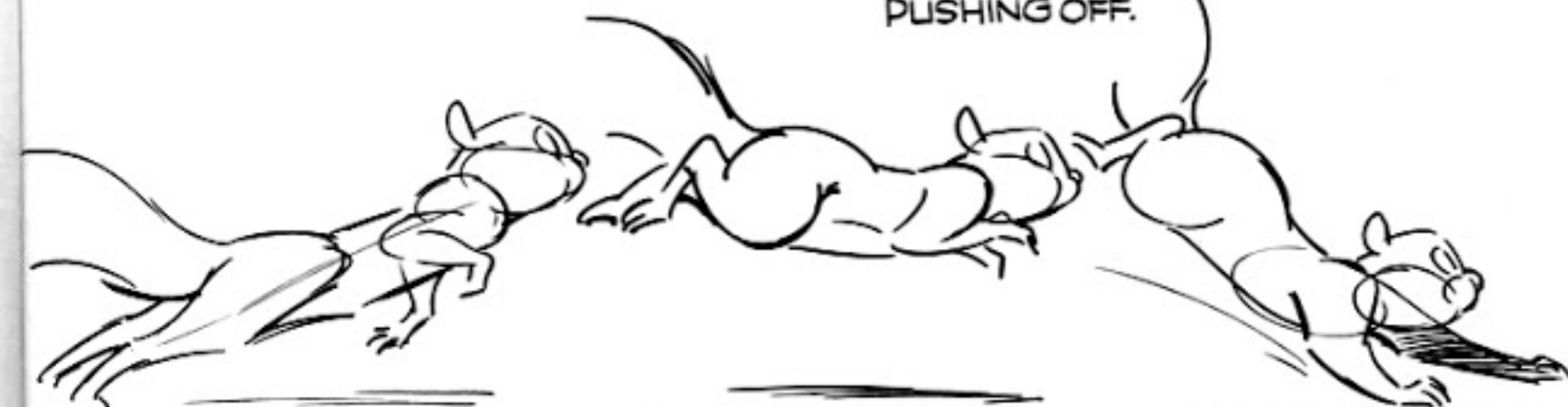


FORE LEGS REACH-
ING FOR GROUND.

FORE LEGS
TAKING WEIGHT,
HIND LEGS
COMING THROUGH

HIND LEGS
STRETCHING
FOR LANDING-
-FORE LEGS
PUSHING OFF.

HIND LEGS GATHERING
FOR PUSH-OFF



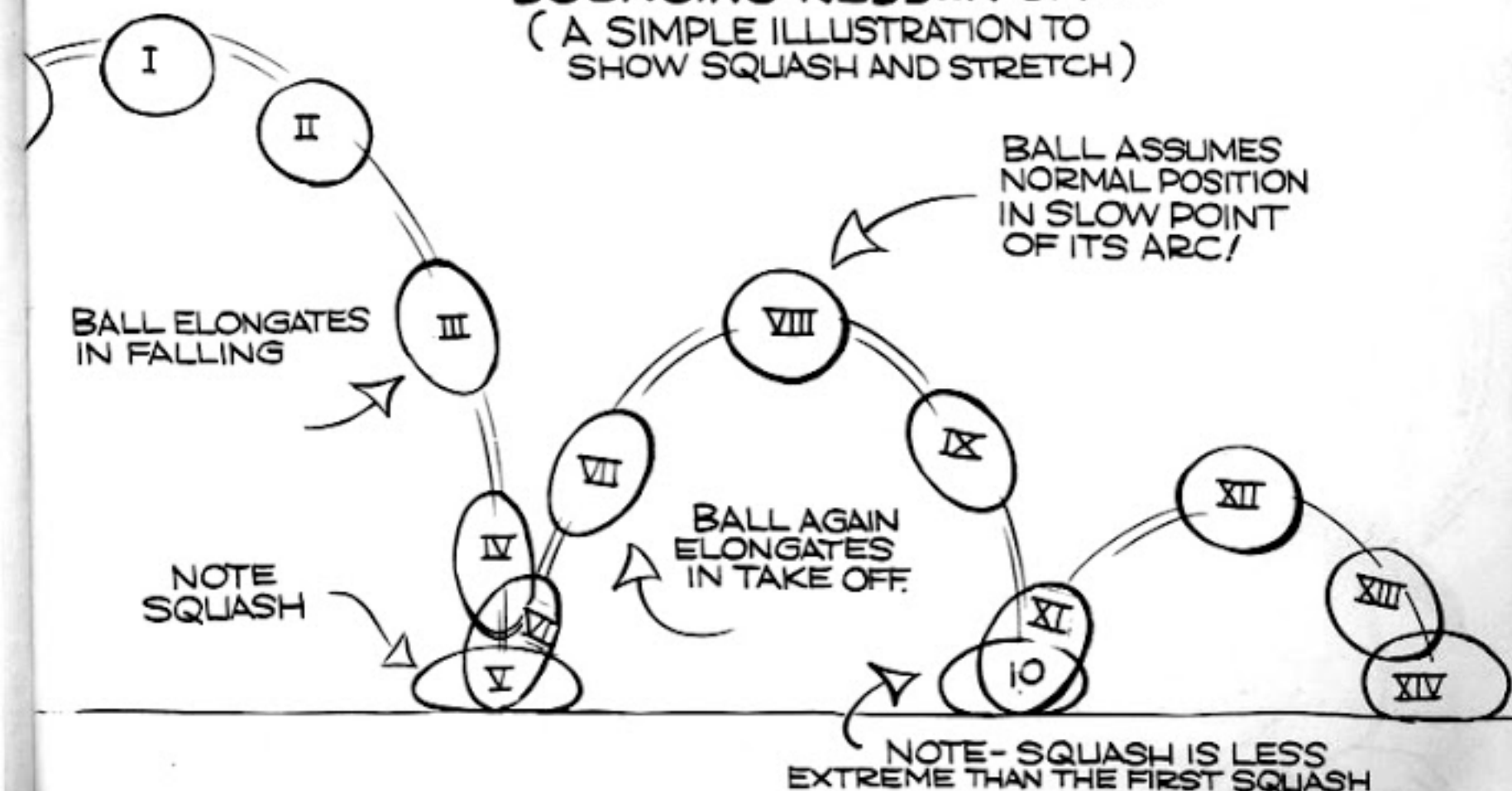
BODY STRETCHING
FOR TAKE-OFF

BODY AT HIGHEST
POINT IN JUMP

FORE LEGS REACH-
ING FOR GROUND AS
IN FIRST SKETCH

BOUNCING RUBBER BALL

(A SIMPLE ILLUSTRATION TO
SHOW SQUASH AND STRETCH)



**SQUASH
and STRETCH
(CONT.)**

SQUASH AND STRETCH
APPLY TO COMIC STRIPS
TOO. DON'T BE AFRAID
TO EXAGGERATE.~MAKE
WITH A TAKE, CHIP!

LIKE
THIS?

A.

B.

NOTE HOW HEAD ELONGATES
IN "TAKE" AND HOW EARS ARE PULLED
BACK TO ACCENTUATE THE EXTREME
POSE.

THE OTHER
EXTREME IS
SQUASH~GET
THE IDEA?

WEIGHT

OPPOSE A HORIZONTAL
LINE WITH A CURVED
LINE UNDERNEATH ~
AS IN FIG. I

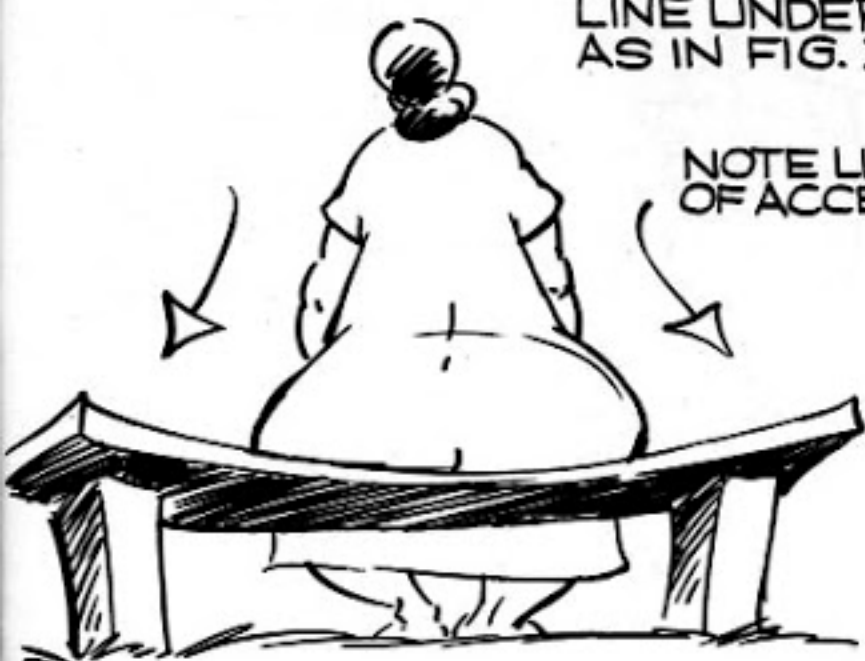
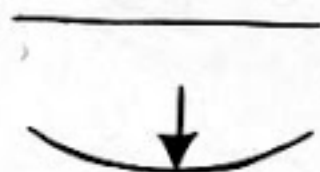


FIG. I



USING FIG. I AS EXAMPLE-NOTE
HOW IT APPLIES IN FIGS. II III AND IV

FIG. II



FIG III

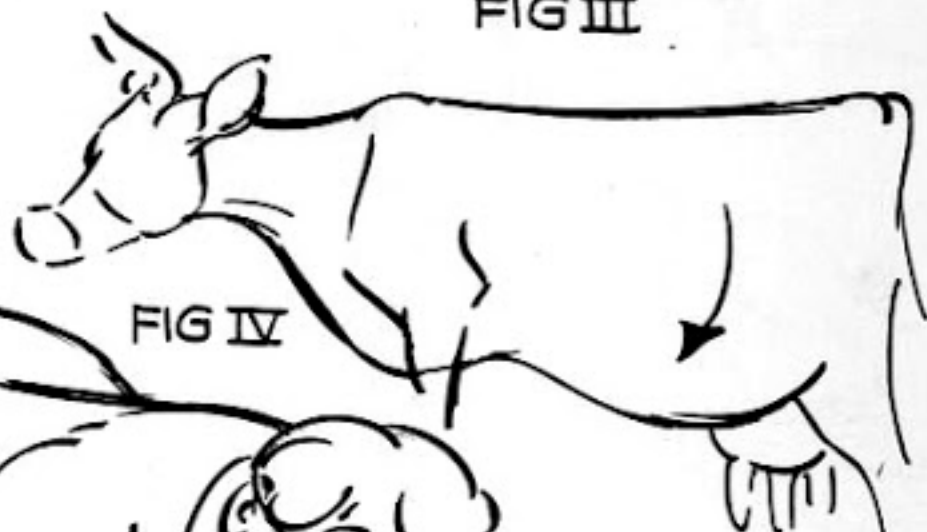


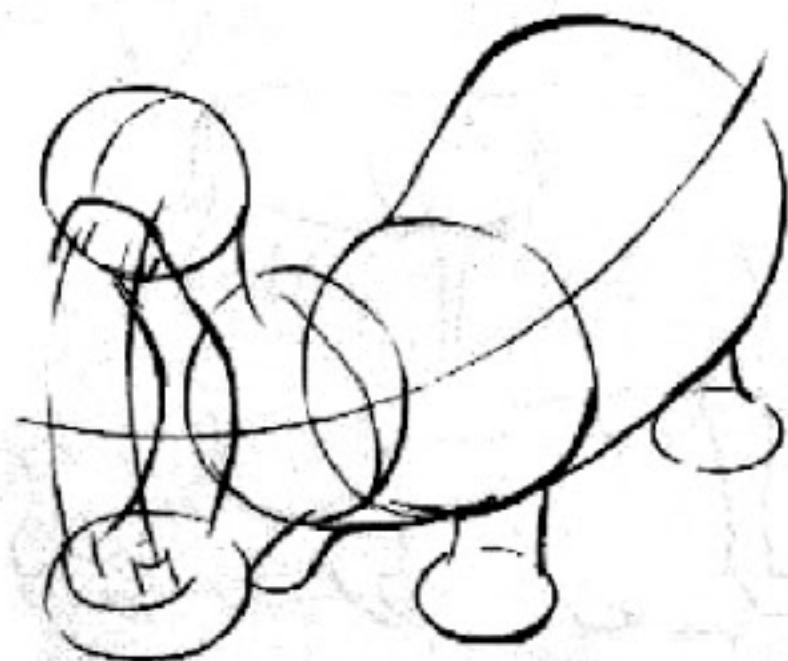
FIG IV

FOR SOME PRACTICE
EXERCISES, DRAW A HEAVY
SACK AND PUT IT IN SEV-
ERAL POSES.



ANIMALS (CONT.)

KEEP YOUR
CONSTRUCTION
SIMPLE AND DIRECT.
IF DRAWING FROM
PHOTOGRAPHS,
BOXING IN YOUR
CHARACTER WILL
HELP YOU IN
SIZING YOUR
PROPORTIONS.



ANIMALS LINE OF ACTION -

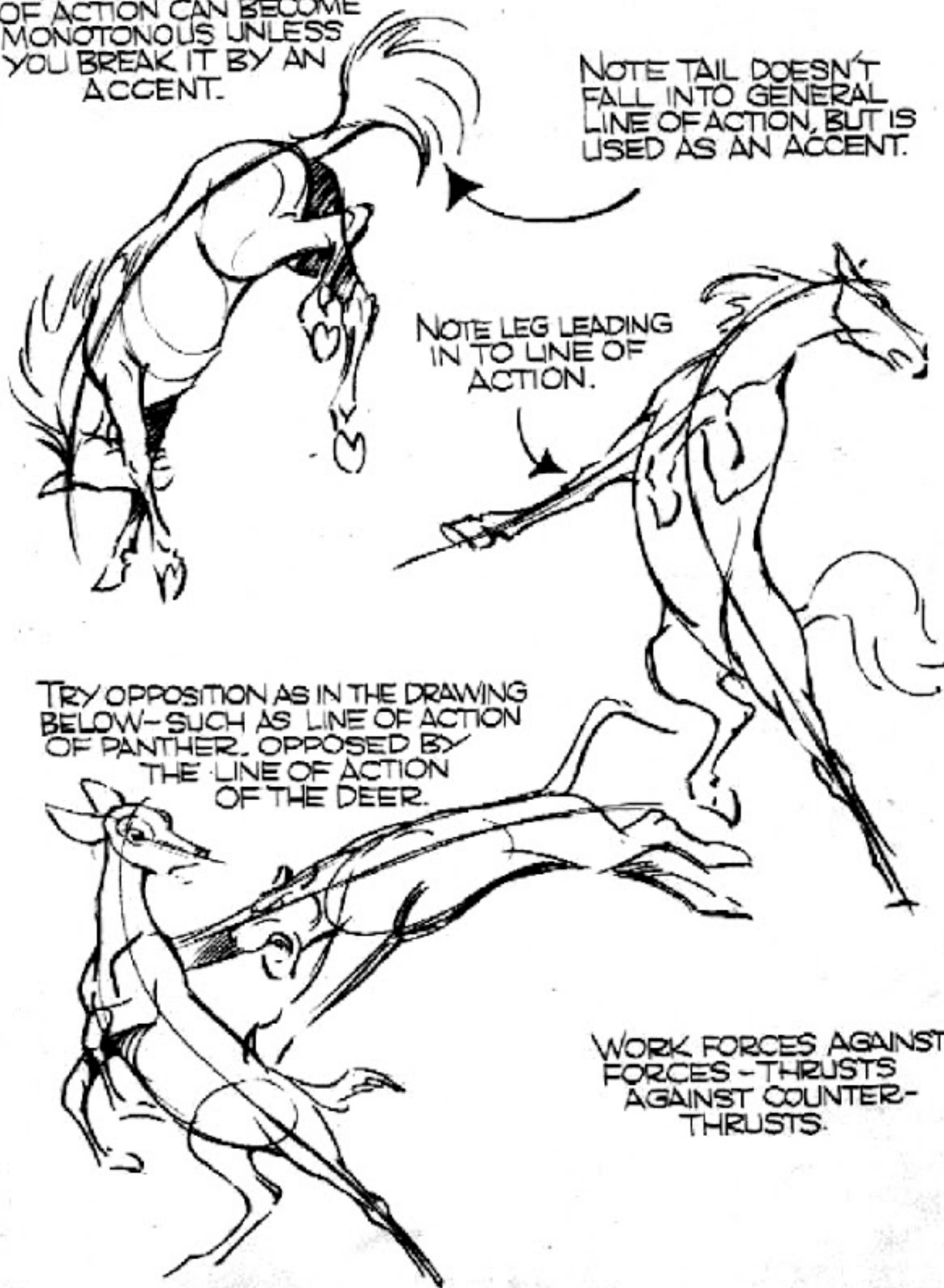
A DEFINITE LINE OF ACTION CAN BECOME MONOTONOUS UNLESS YOU BREAK IT BY AN ACCENT.

NOTE TAIL DOESN'T FALL INTO GENERAL LINE OF ACTION, BUT IS USED AS AN ACCENT.

NOTE LEG LEADING IN TO LINE OF ACTION.

TRY OPPOSITION AS IN THE DRAWING BELOW - SUCH AS LINE OF ACTION OF PANTHER, OPPOSED BY THE LINE OF ACTION OF THE DEER.

WORK FORCES AGAINST FORCES - THRUSTS AGAINST COUNTER-THRUSTS.



PULL and TENSION

IN TAKING UP THIS SUBJECT, LET'S TAKE A PIECE OF CLOTH AS IN FIG. I AS AN EXAMPLE.

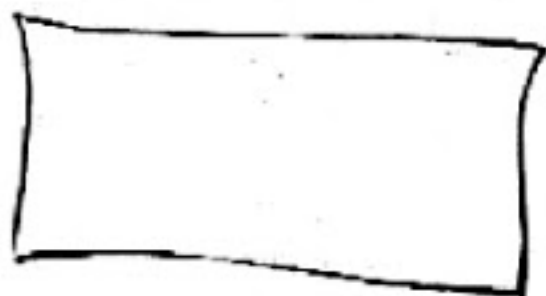


FIG. I

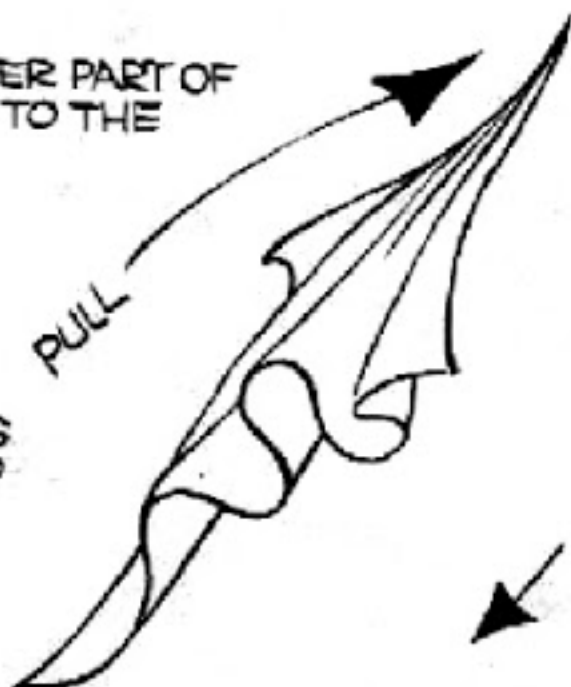
NOTE REACTION OF CLOTH WHEN TWO OF ITS CORNERS ARE PULLED (AS IN FIG. II)



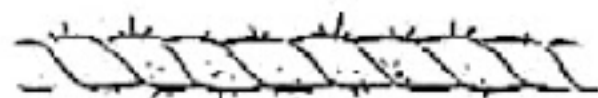
FIG. II

NOTE HOW LOWER PART OF CLOTH REACTS TO THE PULL.

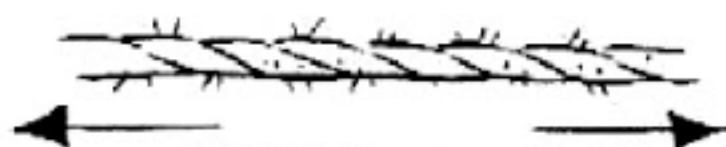
FIG. III SHOWS CLOTH IN UPWARD PULL.



ANOTHER SIMPLE EXAMPLE TO ILLUSTRATE PULL AND TENSION IN A MORE SOLID MATERIAL.

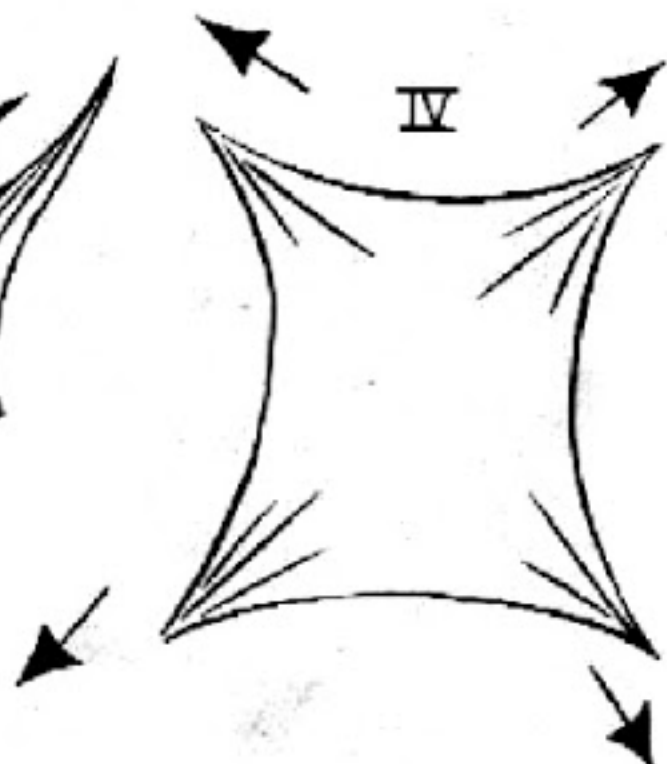


ROPE IN NORMAL POSITION.



ROPE ELONGATES IN PULL.

FIG. IV SHOWS CLOTH WHEN ALL FOUR CORNERS ARE PULLED.



PULL and TENSION (CONT.)

HERE ARE SOME
SIMPLE ILLUSTRATIONS
SHOWING PULL AND
TENSION IN
FIGURES.

ARROWS DENOTE
DIRECTION OF PULL

NOTE DRAG

NOTE STRESS
AND STRAIN ON
SHIRT



PULL and TENSION (CONT.)

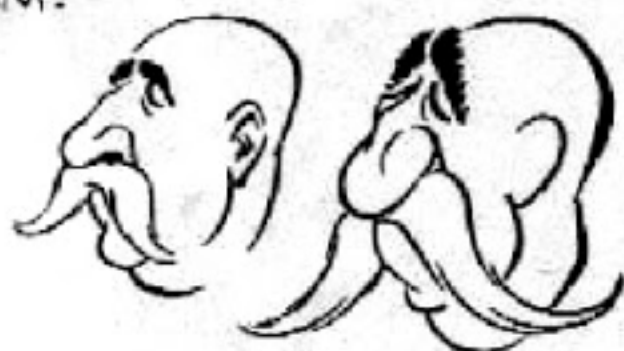


CARICATURE

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A CARICATURE IS AN EXAGGERATED DESIGN OF THE SUBJECT YOU ARE DRAWING - LOOK FOR OUTSTANDING FEATURES AND UTILIZE THEM IN YOUR DRAWING BY EMPHASIZING THEM.

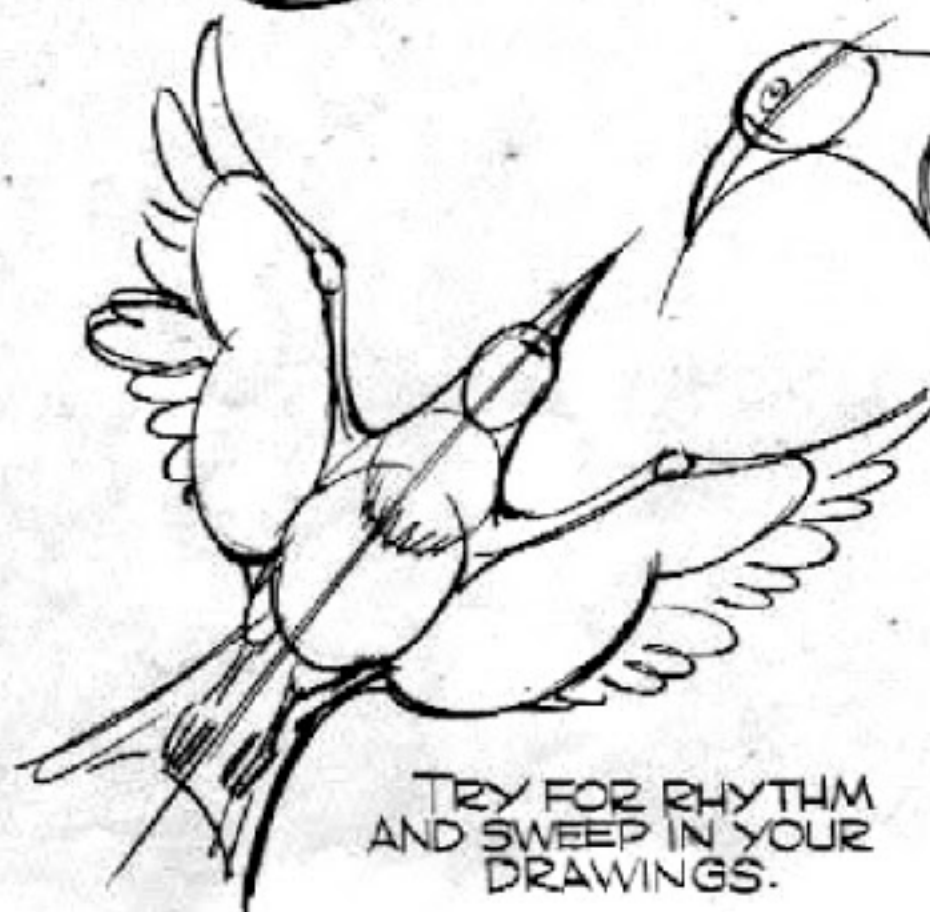
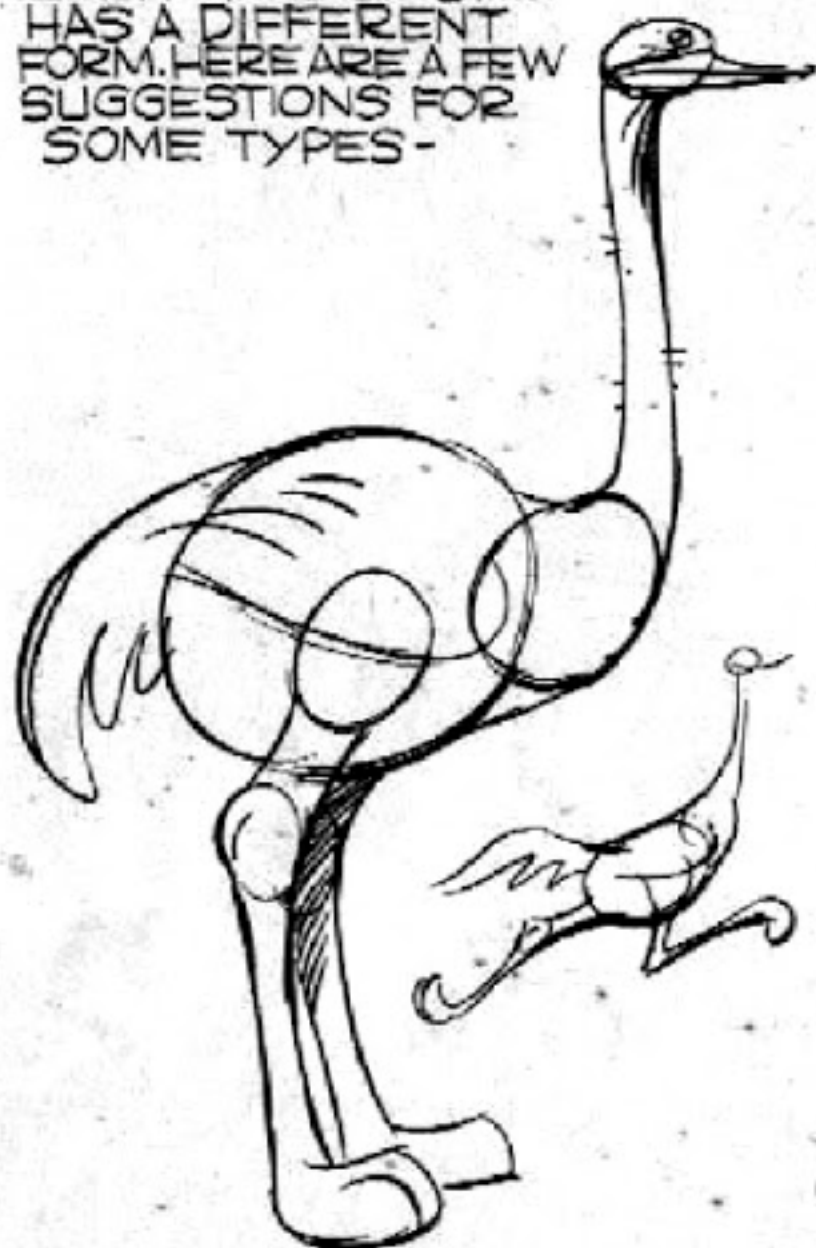
THE FOLLOWING PAIRS SHOW HOW I WENT FURTHER TO EXAGGERATE - ANALYZE YOUR SUBJECT AND LET YOURSELF GO.



BIRDS

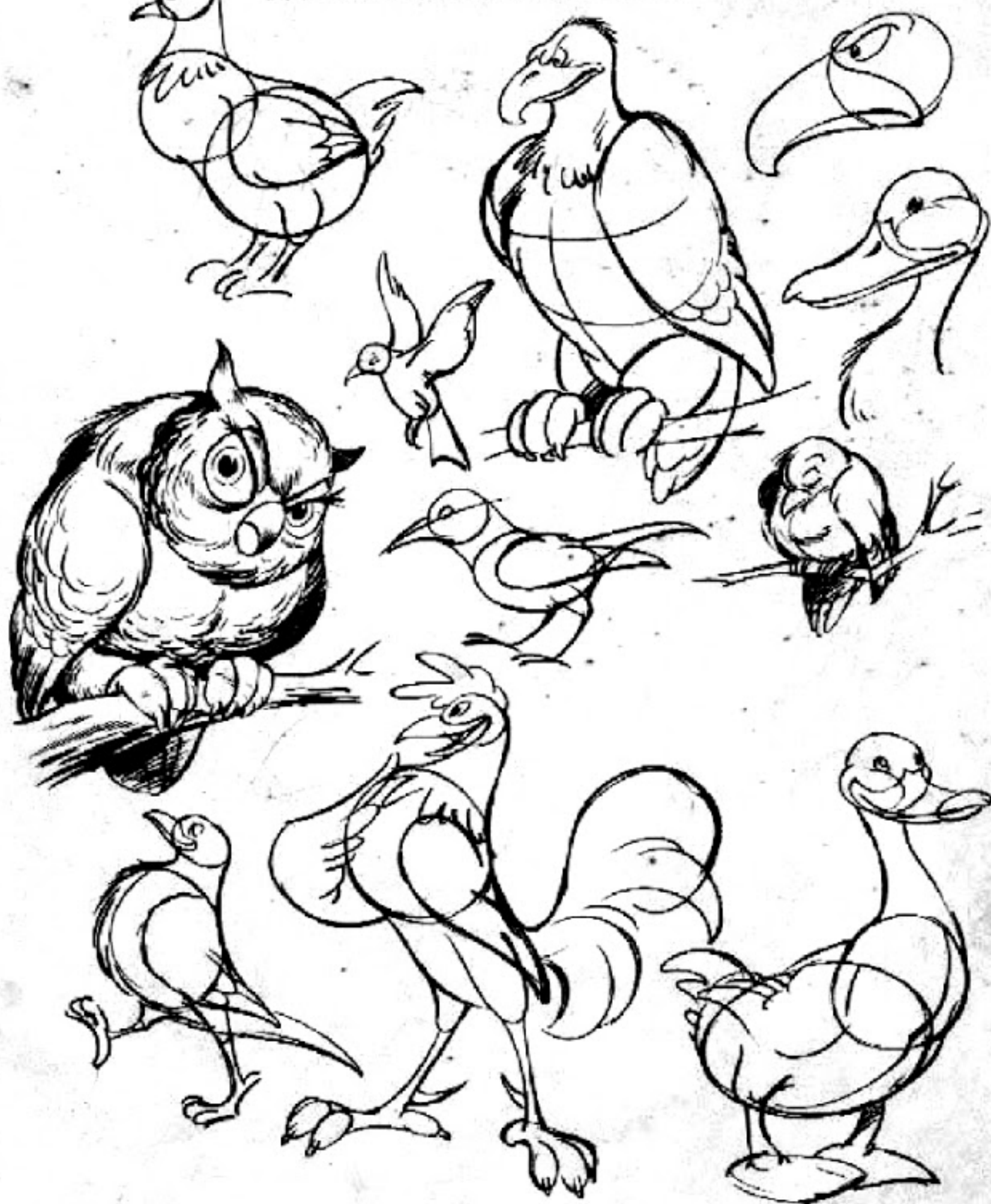
EACH TYPE OF BIRD
HAS A DIFFERENT
FORM. HERE ARE A FEW
SUGGESTIONS FOR
SOME TYPES -

KEEP 'EM
GRACEFUL!



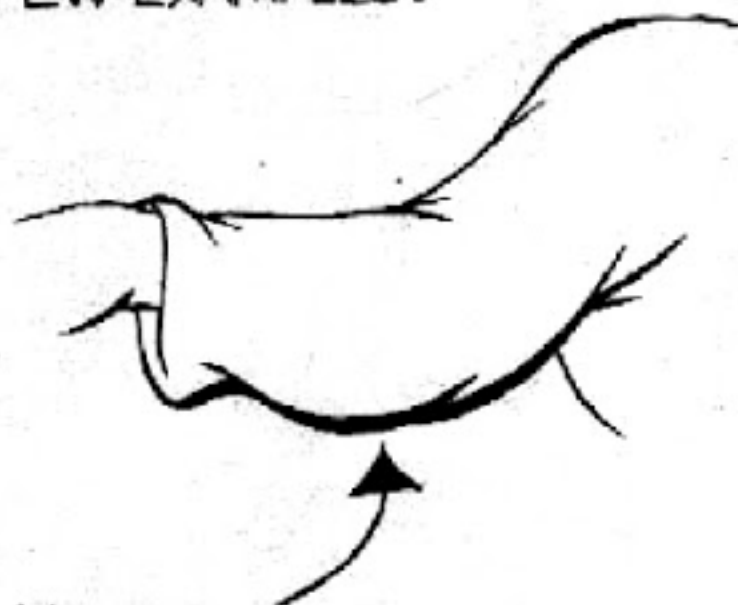
TRY FOR RHYTHM
AND SWEEP IN YOUR
DRAWINGS.

STUDY YOUR PHOTOGRAPHS
OF BIRDS~ THEN TRY TO BREAK
THEM DOWN TO SIMPLE FORMS

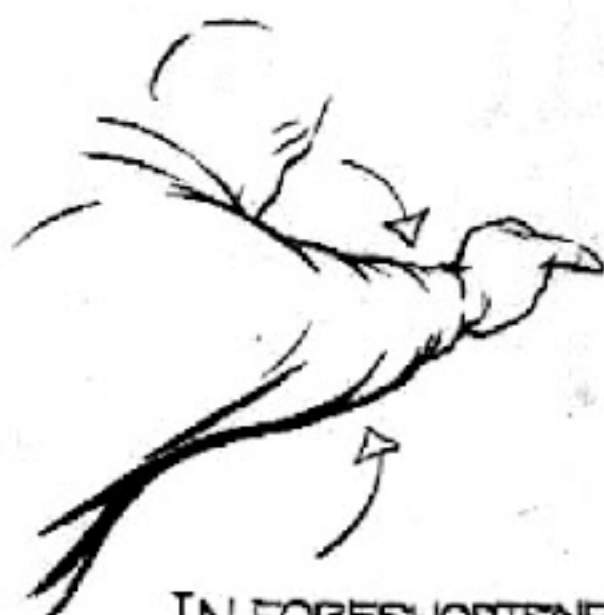


IMPORTANCE of LINE

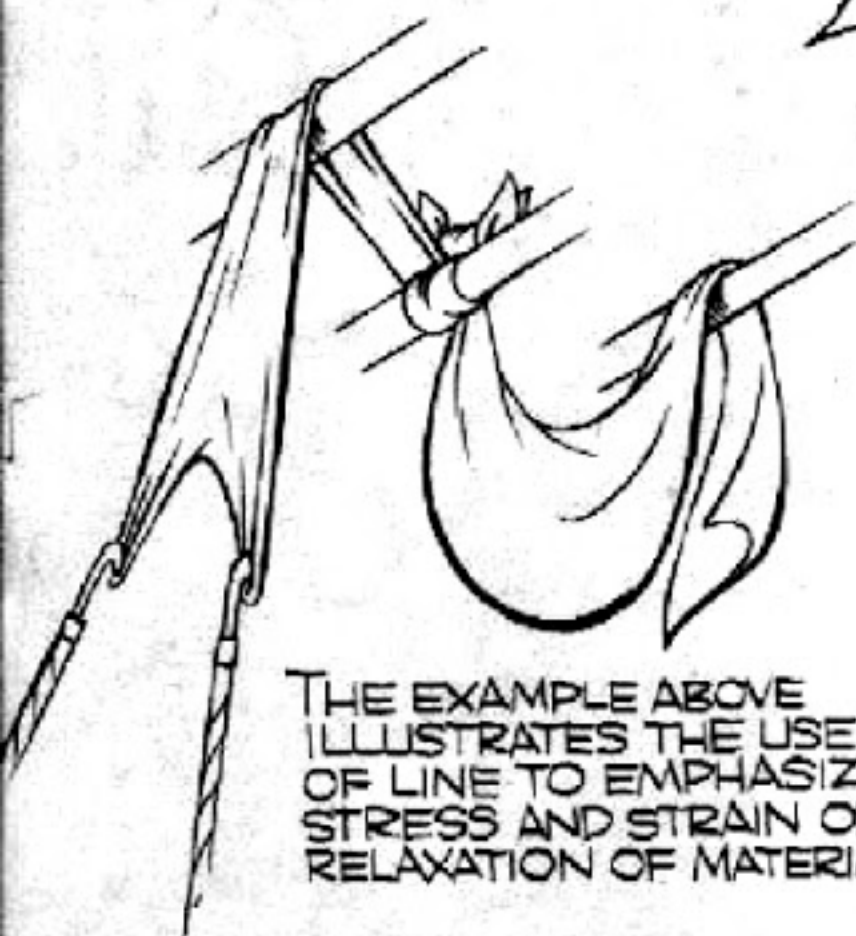
LINE CAN SUGGEST WEIGHT, FORM, MATERIAL AND OTHER THINGS TOO NUMEROUS TO MENTION. BELOW ARE A FEW EXAMPLES.



NOTE THE WEIGHT OR THICKNESS OF LINE ON UNDERSIDE - IT'S USED TO ACCENTUATE WEIGHT.



IN FORESHORTENED ARM - NOTE HOW LINES WRAP IN AND AROUND TO SHOW ARM GOING AWAY FROM READER'S EYE.



THE EXAMPLE ABOVE ILLUSTRATES THE USE OF LINE TO EMPHASIZE STRESS AND STRAIN OR RELAXATION OF MATERIAL.

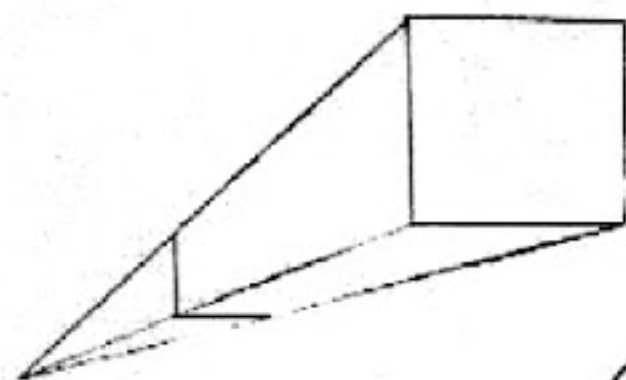


HERE LINE IS USED TO SHOW PERSPECTIVE. NOTE CONTRAST IN LINE USED IN THE BRANCH IN THE FOREGROUND AND THE BRANCH IN THE BACKGROUND.

FORESHORTENING

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THINK OF YOURSELF AS A CAMERA WITH YOUR LENS NEAR THE OBJECT IN FRONT OF YOU, WHILE THE REST OF THE OBJECT RECEDES — IT'LL GIVE YOU A DRAMATIC FEELING AND DEPTH!

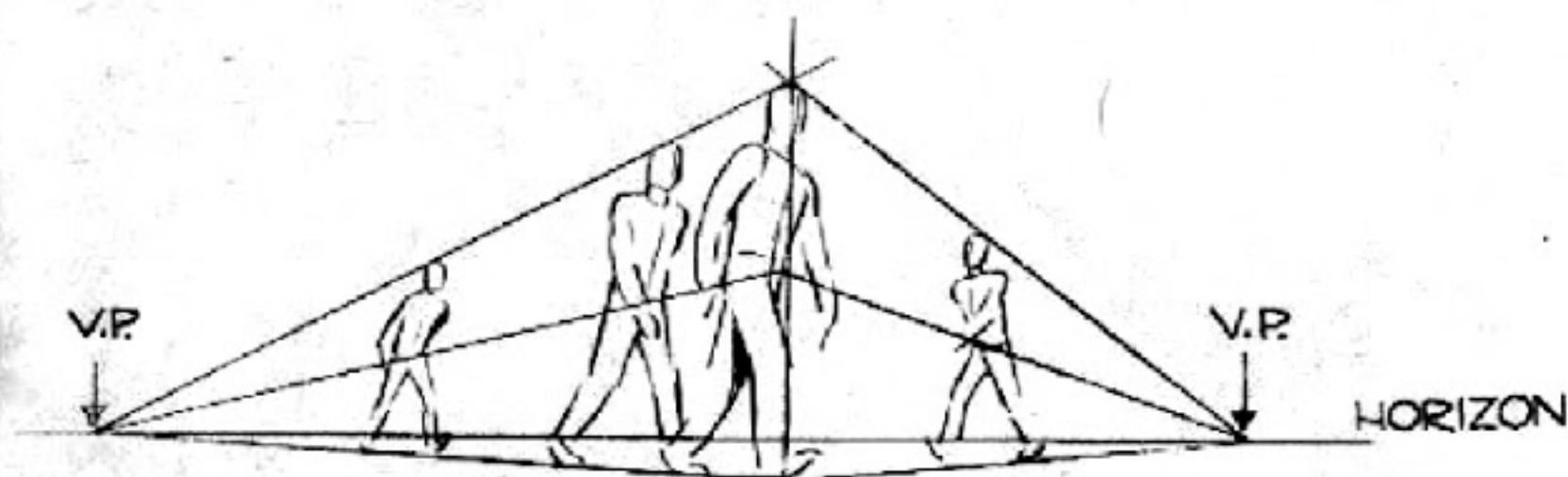
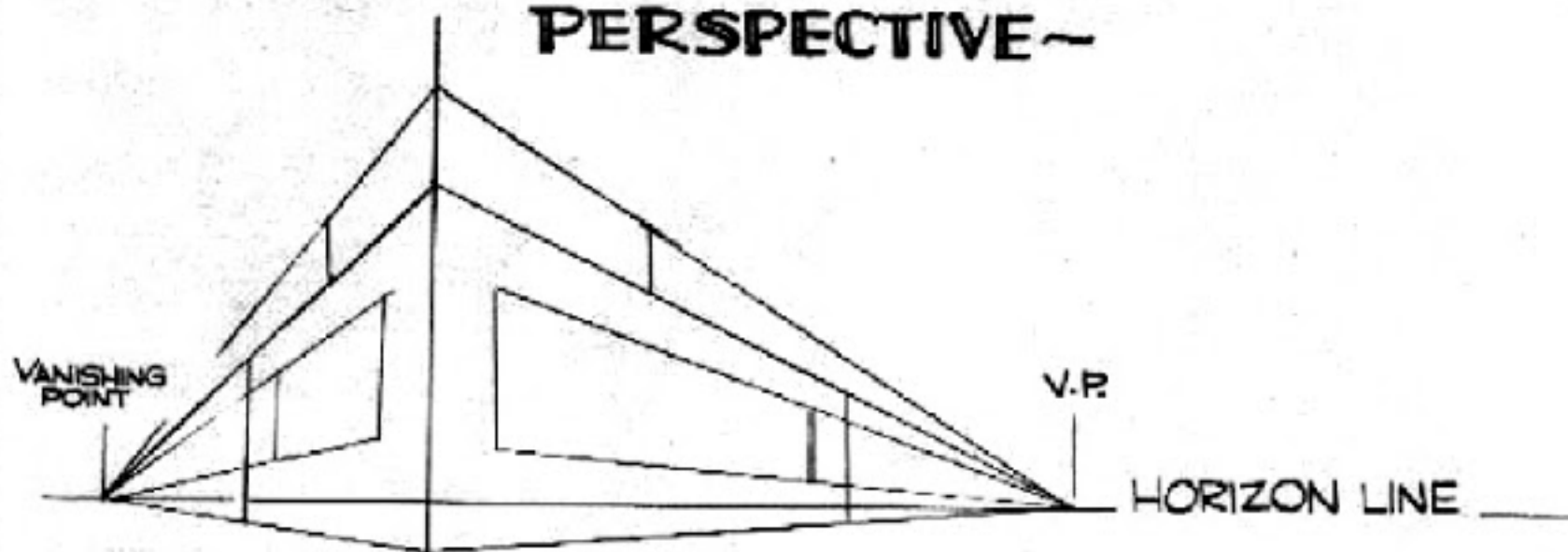


HERE ARE A FEW EXAMPLES — TREES ARE AN EXCELLENT SUBJECT TO WORK ON. TRY SOME WITH THE BRANCHES RUNNING INTO CAMERA WHILE OTHERS DIMINISH.

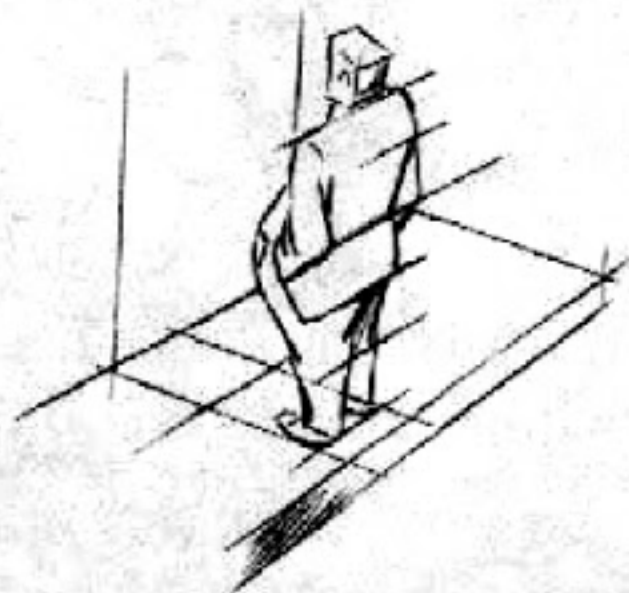


FOR THAT FEELING OF DISTANCE USE FOREGROUND PROPS AGAINST BACKGROUND.

PERSPECTIVE~



TO KEEP YOUR CHARACTERS ANCHORED TO THE GROUND, DRAW IN YOUR PERSPECTIVE LINES.



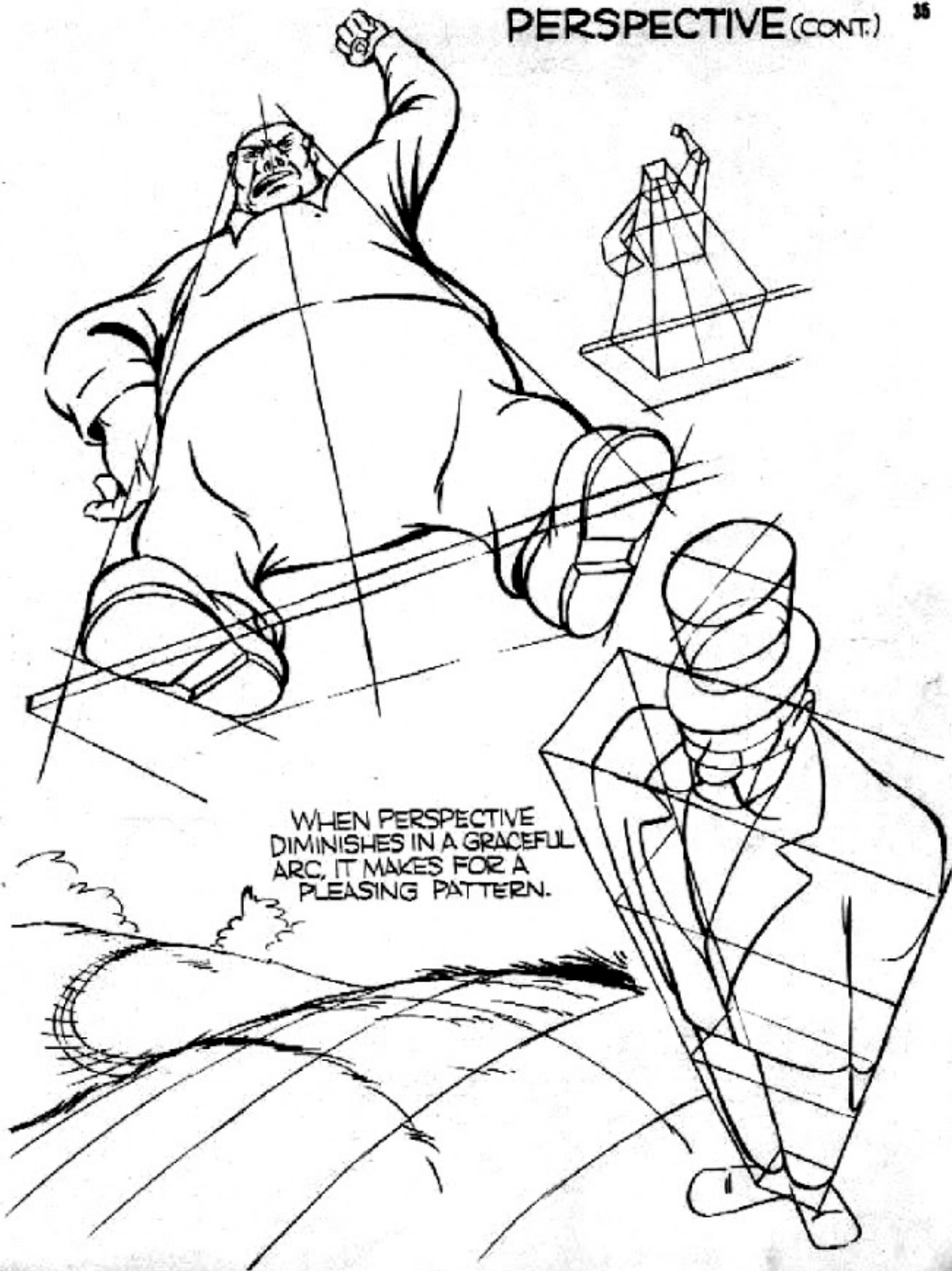
CHARACTERS' IN PERSPECTIVE
I FIRST DRAW IN YOUR HORIZON LINE.

II DRAW IN THE CHARACTER YOU WISH TO BE TALLEST IN YOUR PICTURE.

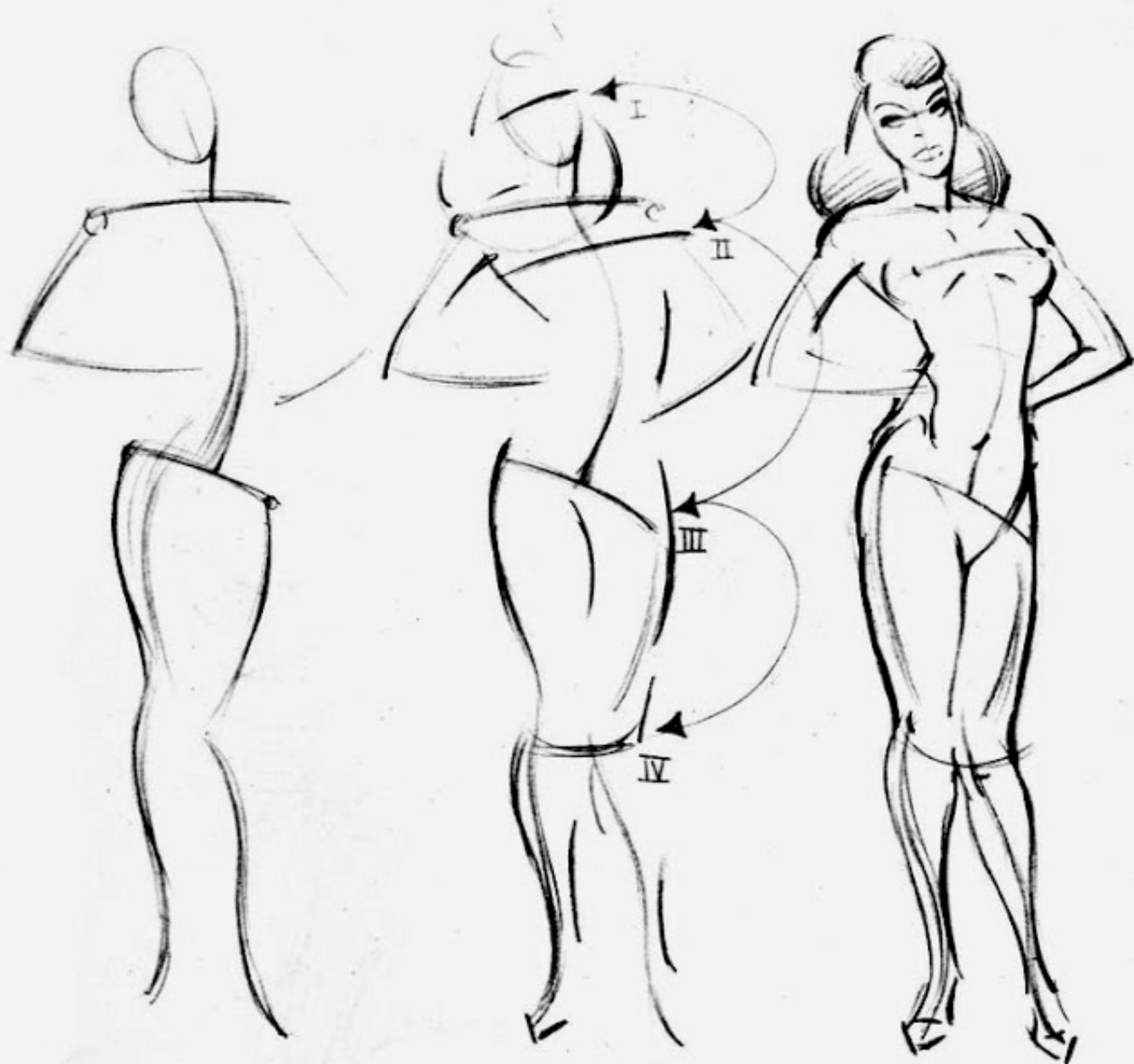
III ESTABLISH YOUR VANISHING POINTS ON THE HORIZON LINE. (THE PLACEMENT OF THE VANISHING POINTS DEPENDS ON THE PERSPECTIVE DESIRED.)

IV DRAW LINES FROM YOUR VANISHING POINTS TO THE TOP, BOTTOM AND MIDDLE OF YOUR TALLEST FIGURE (MIDDLE LINE IS GUIDE LINE)

V PUT IN OTHER CHARACTERS YOU DESIRE AS SHOWN ABOVE.



FEMININE FIGURE (APPROACH)



WHEN DRAWING THE
FEMININE FIGURE, FIRST
TRY FOR THE ACTION
OF THE POSE

THE NEXT STEP ~
PUT IN THE MAIN
ACTION LINES AS
IN NUMBERS I TO
IV. THEN PUT IN
THE MAIN ACCENTS
IN THE FIGURE.

THE THIRD STAGE ~
PULL IT TOGETHER.

FEMININE FIGURE

I



AVOID DRAWING YOUR
FIGURE IN A STRAIGHT,
STIFF POSE.

II



TRY FOR ACTION
IN YOUR POSE BY
ESTABLISHING A
DEFINITE LINE OF
ACTION.

LINE OF
ACTION AS IN
FIGURE II



III



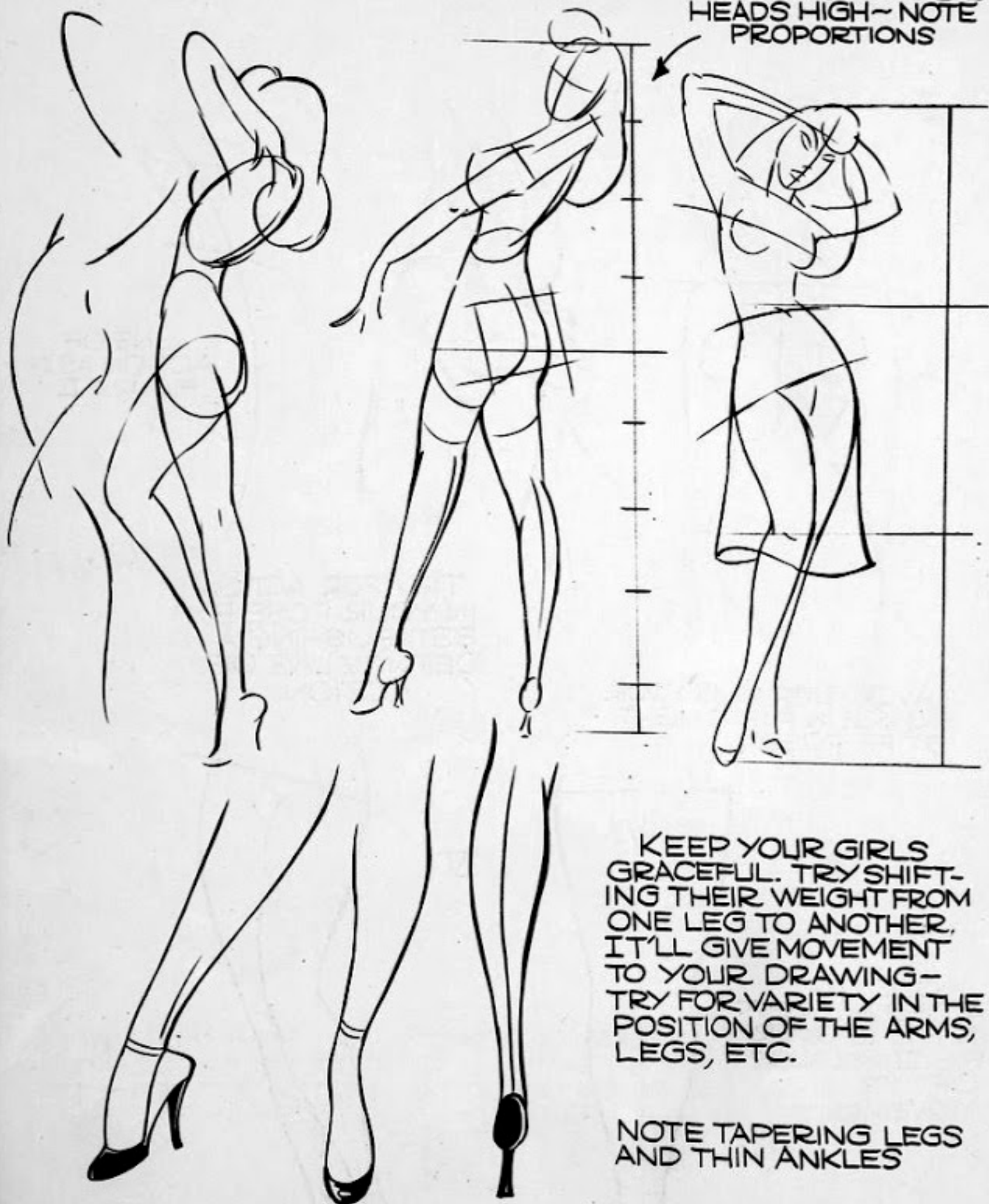
NOTE THE
ADDED INTEREST
IN FIG. IV OVER
FIG. III BECAUSE
OF ITS
MOVEMENT

IV



FEMININE FIGURE

NOTE FIGURE IS $8\frac{1}{2}$
HEADS HIGH ~ NOTE
PROPORTIONS



KEEP YOUR GIRLS
GRACEFUL. TRY SHIFT-
ING THEIR WEIGHT FROM
ONE LEG TO ANOTHER.
IT'LL GIVE MOVEMENT
TO YOUR DRAWING—
TRY FOR VARIETY IN THE
POSITION OF THE ARMS,
LEGS, ETC.

NOTE TAPERING LEGS
AND THIN ANKLES



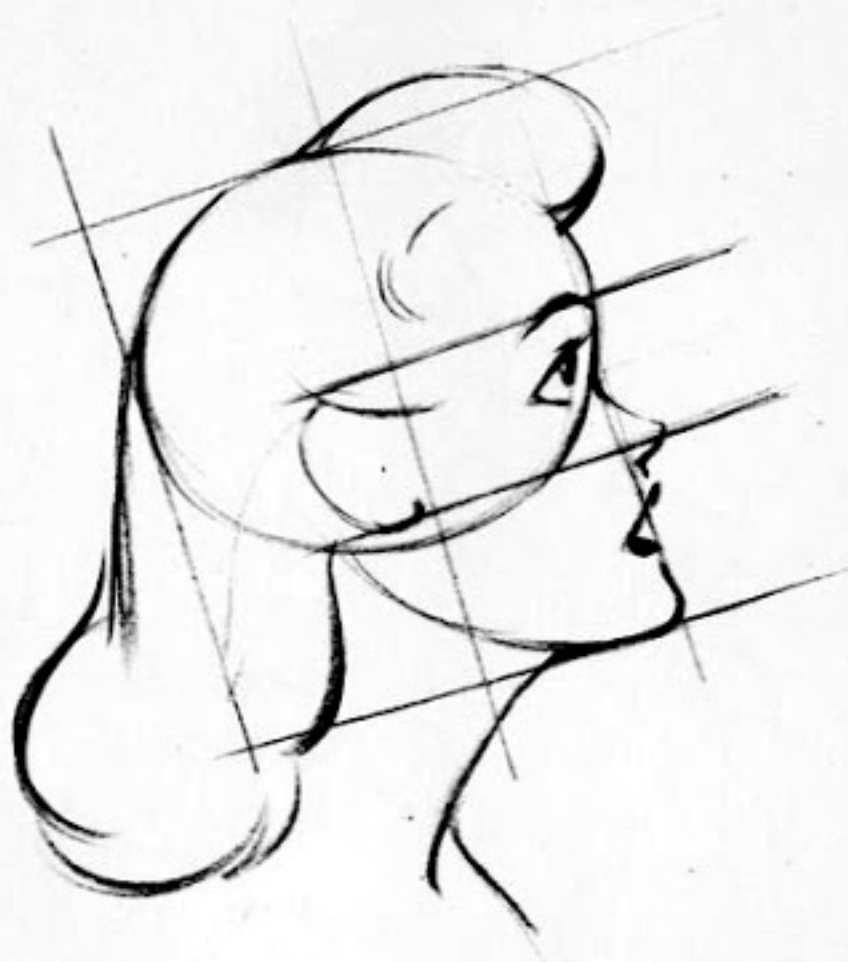
KEEP
HANDS GRACEFUL

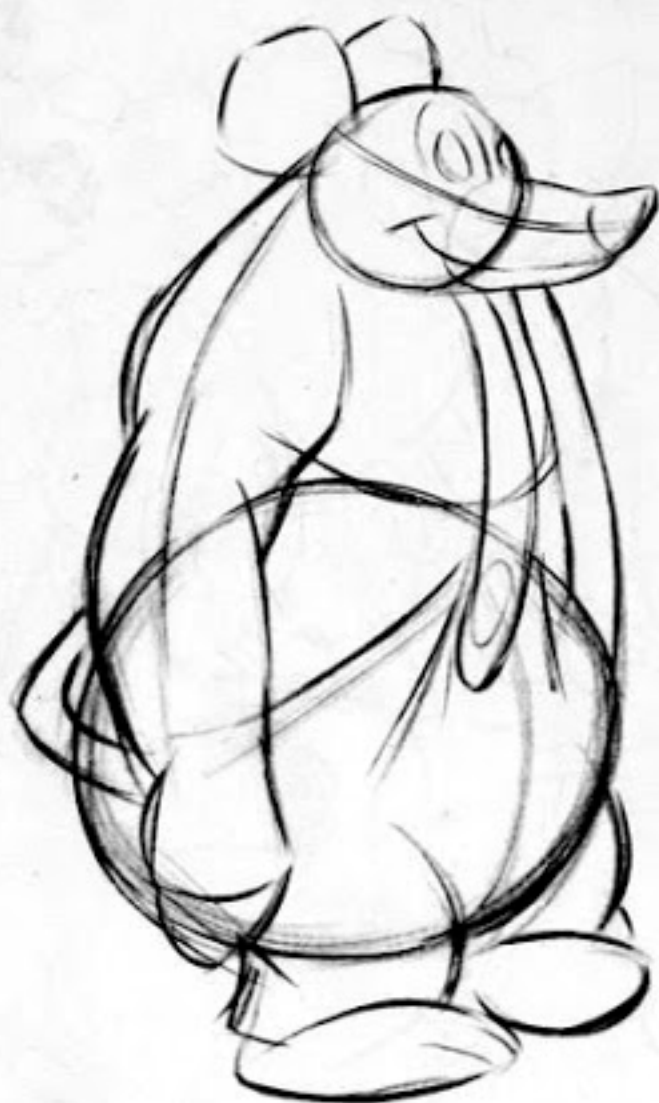
PRACTICE QUICK ACTIONS LIKE
THESE.



FEMININE HEAD

USING A CIRCLE FOR A START.





WATCH THE PULL AND
TENSION ON DRAPERY~ IT
GIVES WEIGHT TO MATERIAL

NOTE DRAG OF
MATERIAL WHEN
CHARACTER IS
IN ACTION~



ANIMAL COMICS (CONT.)



BIRDS LEND THEMSELVES
FOR SCREWY
CHARACTERS—



ANIMAL COMICS

(CONT.)



ANIMAL COMICS ARE
A WONDERFUL
MEDIUM IN
EXPRESSING
SATIRICAL SITUATIONS
AND CARICATURING
VARIOUS TYPES
OF PEOPLE AS
ANIMALS.

ANIMAL COMICS

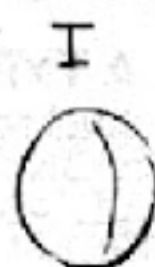
CONT.





DRAWING
ME IS A CINCH!

I MY HEAD
II CHEST AND BODY
III ARMS AND LEGS
IV BUILD UP THE DETAIL
V POLISHING OFF



IV



V



CHIP'S ALSO
VERY EASY TO DRAW-
THOUGH I WOULDN'T
UNDERSTAND WHY
ANY ONE WOULD
BOTHER!



CHIP'S BUILD-UP IS THE SAME AS MINE .

PUGNACIOUS TYPES

ANIMAL COMICS

GORILLA TYPE

ON HEAD, NOTE
EMPHASIS ON JAW
AS WELL AS
PROTRUDING
LOWER LIP.



NOTE HOW HEAD IS
BURIED INTO BODY-
ARMS LONG AND POWER-
FUL - BARREL CHESTED
AND SHORT STOCKY
LEGS -



I'M NOT AFRAID
OF HIM~ HE'S
JUST A DRAWING!

DON'T BE AFRAID TO EXAGGERATE IN EXPRESSION—LET THE BODY TELL THE STORY AS WELL AS FACIAL EXPRESSION.

NOTE: A CHIPMUNK IN A "WOLFISH" POSE! THE HEART HELPS TO PUT OVER THE IDEA!

MY DEAR SWEET MOTHER
O' MINE!

NOTE ATTITUDE AND EXPRESSION ON CHIP.

—SNIFF
—SNIFF

HERE'S ANOTHER! NOTE THE REACTION ON BOTH OF US ON THIS ONE!

HEY!!

NOTE EXAGGERATED MOUTH



EXPRESSION ANIMAL COMICS (CONT.)

HERE'S ONE MORE!
NOTE HOW HEAD
FLATTENS IN CONTACT,
AND NOTE OFF-BALANCE
POSE!

WELL I THINK
THAT'S ALL
ABOUT EXPRESSIONS!



INCONGRUITY

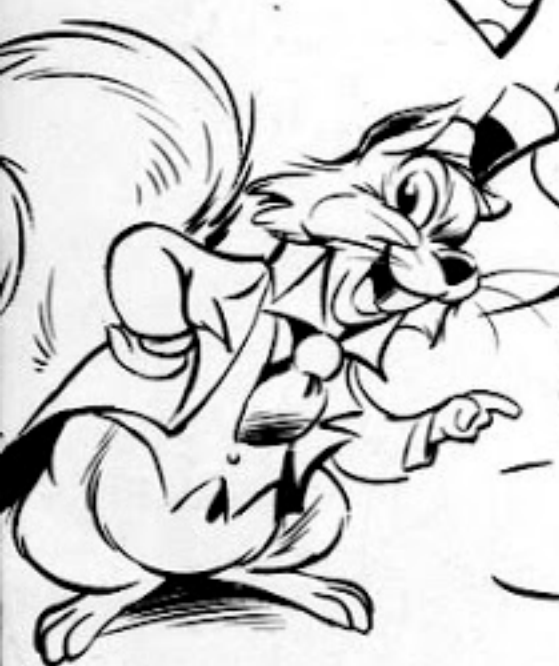
THE MORE INCONGRUOUS THE CHARACTER, THE SILLIER WILL BE THE EFFECT.



(SMALL HAT
ON LARGE
HEAD)



(LARGE COLLAR
ON THIN
NECK)



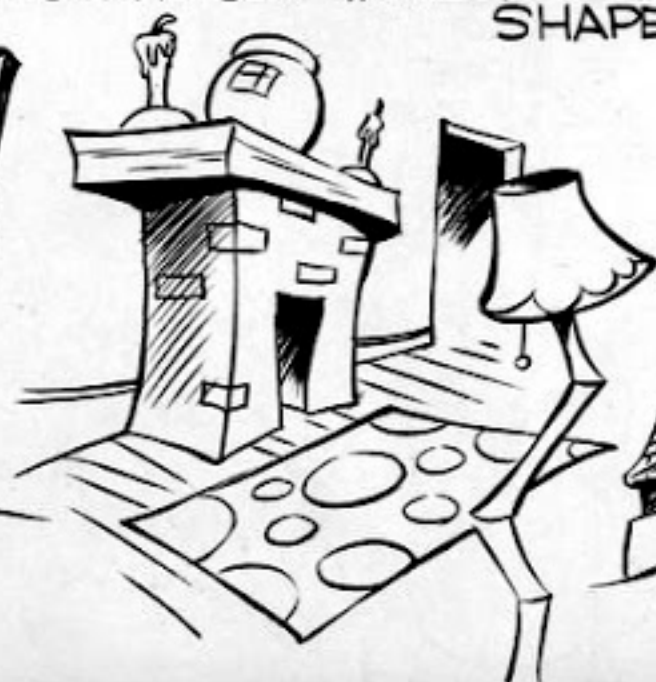
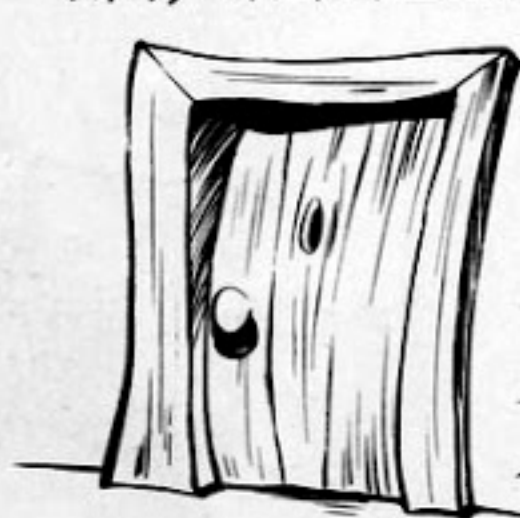
AND IN THIS
CASE~ HE'S
INCONGRUOUS!



THAT'S NOT
SO~ I'M
CHIP!

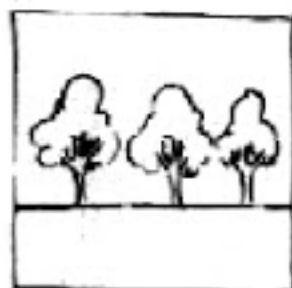
DISTORTION (PROPS)

DISTORTION IS WIDELY USED IN IMAGINATIVE STRIPS. NOTE IN THE EXAMPLES THAT PARALLEL LINES ARE SELDOM USED. START A FORM ONE WAY, THEN REVERSE IT. GET VARIETY TO YOUR SHAPES.



LAYOUT

MAKE YOUR SCENES
INTERESTING — GET
VARIETY



WRONG



RIGHT

MOVE AROUND IN YOUR
PICTURES — ALL MEDIUM
SHOTS WOULD BE
MONOTONOUS ~

I.



LONG SHOT

II.

MEDIUM
LONG SHOT

III.



MEDIUM SHOT

IV.

MEDIUM CLOSE-
UP

V.



CLOSE-UP

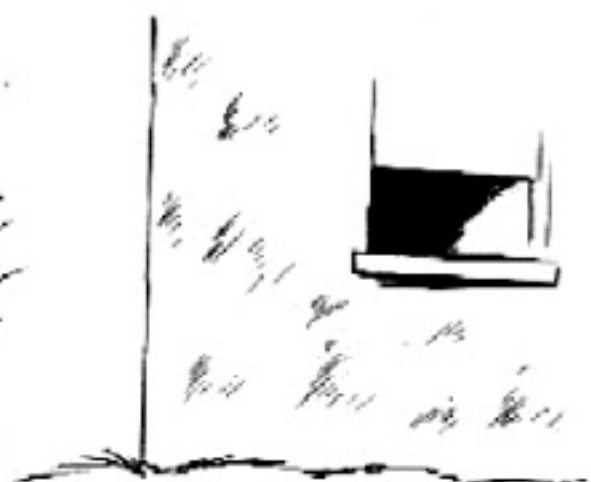
THERE'S NO SET
RULE IN PLANNING
YOUR PANELS IN
COMIC STRIPS, BUT
YOUR READER LIKES
VARIETY. GIVE IT
TO HIM.



BRUSH TREATMENT FOR PROPS



WOOD
NOTE FINE LINES
SUGGESTING GRAIN
OF WOOD



STUCCO
NOTE SUGGESTED
TREATMENT TO GIVE
UNEVEN EFFECT



POLE
FOR THAT ROUND
EFFECT, SHADOWS
CAN BE USED.



WATER
WATER CAN BE SUCCESSFULLY
SUGGESTED BY DRAWING THE WAVES
PROGRESSIVELY LARGER AS THEY
COME CLOSER TO YOUR EYES -
NOTE SEE-SAW PATTERN AS WAVES
COME CLOSER TO YOU.



ROCKS
ROCKS OFFER VARIETY
IN SHAPES AND PATTERNS



GRASS



COBBLESTONE

PROPS

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TO GIVE YOUR DRAWING LOCAL
COLOR, PROPS PLAY AN IMPORTANT
PART. IN MOST CASES YOU CAN
SUGGEST BACKGROUND
BY VIGNETTES.



PLAN YOUR
DIRECTION OF
LIGHT. NOTE LOCATION
OF SHADOW ON
CACTUS.



TEXTURE



SILK

NOTE USE
OF STRONG
HI-LIGHT



LINPRESSED

NOTE THAT
MATERIAL HERE IS
AN IRREGULAR
PATTERN



PRESSED

KEEP MATERIAL
VERY REGULAR -
LINES ARE CLEAN
CUT.



FUR
(LONG HAIR)



FUR
(SHORT HAIR)



WOOL
(OR COARSE MATERIAL)

YOU CAN SUGGEST
THIS BY BREAKING
UP YOUR LINE.

CURTAIN
(LIGHT WEIGHT
MATERIAL)

KEEP LINES LIGHT
AND LOOSE



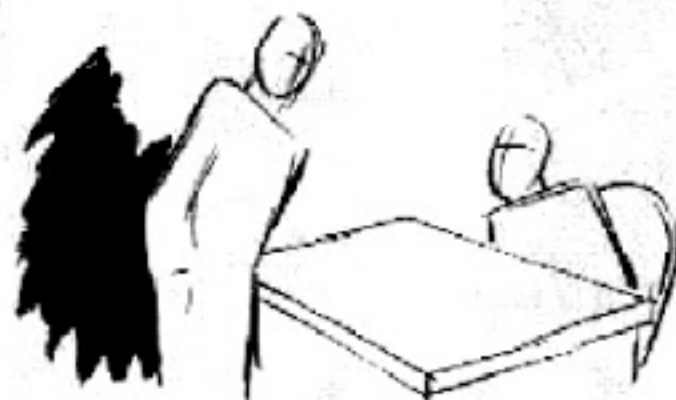
USE OF BLACK

55

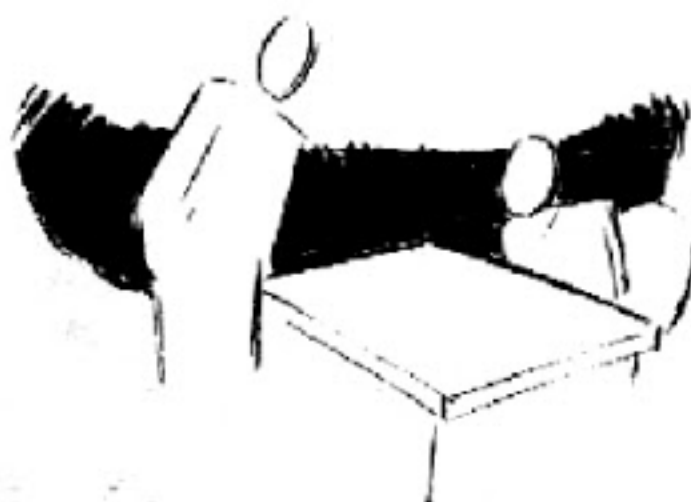
BLACK SHOULD ALWAYS BE USED IN CONTRAST TO WHITE. BELOW ARE EXAMPLES USING BLACK IN A PATTERN.



HERE'S A SIMPLE ILLUSTRATION SHOWING HOW BLACK IS USED TO HOLD FIGURES TOGETHER.



A GOOD EXAMPLE OF POOR SPOTTING OF BLACK.



HERE THE BLACK PATTERN IS USED WITH SAMENESS - IT BECOMES MONOTONOUS.



EXAMPLE OF BLACK USED IN CONTRAST TO WHITE.

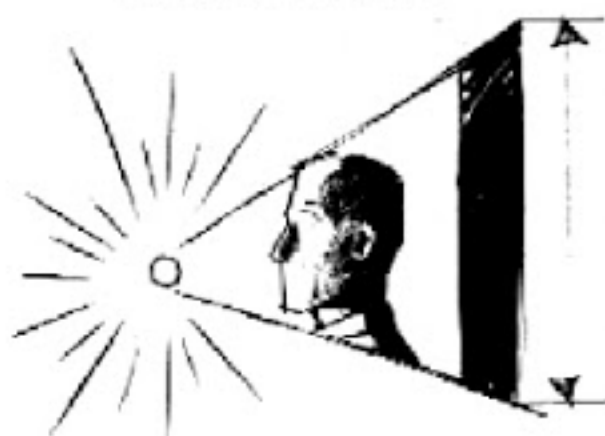
USE of BLACK (CONT.)



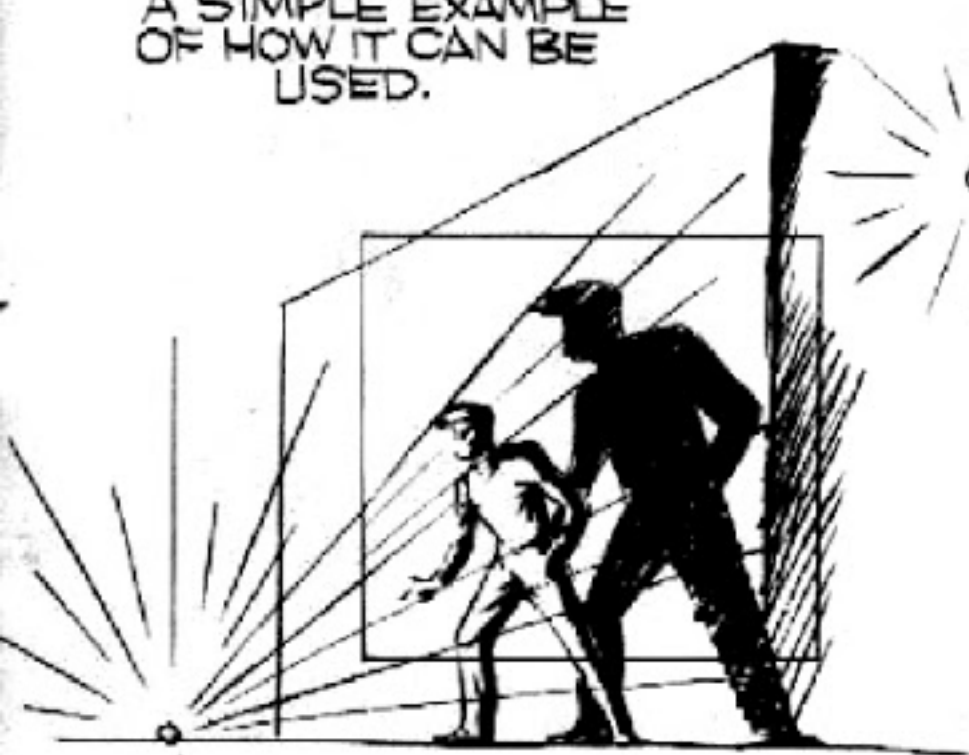
MY DRAWING AT LEFT IS USED HERE TO SHOW HOW BLACK IS USED IN CONTRAST TO WHITE.

DIRECTION of LIGHT

IN PLANNING A PICTURE WHERE STRONG SHADOWS ARE REQUIRED ~ ESTABLISH YOUR LIGHT POINT.



A SIMPLE EXAMPLE OF HOW IT CAN BE USED.

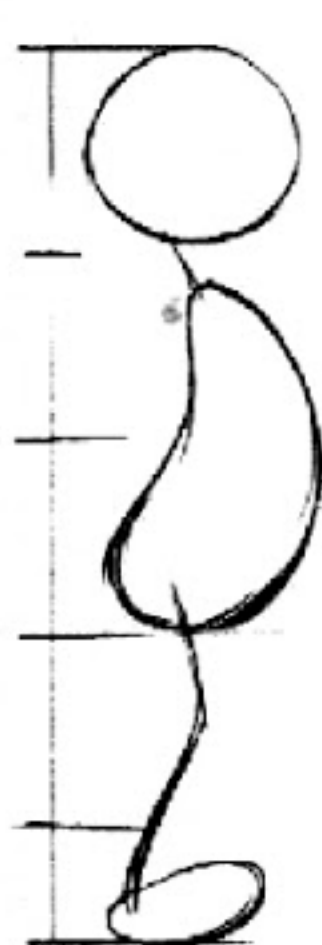


NOTE HOW SHADOWS VARY AS LIGHT POINT IS FARTHER AWAY FROM SUBJECT.

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CHILDREN

I DRAW MY KIDS FROM $3\frac{1}{2}$ TO 5 HEADS IN HEIGHT. FOR A VERY SIMPLE CONSTRUCTION, I START WITH A CIRCLE FOR THE HEAD AND A PEAR SHAPE FOR THE BODY.



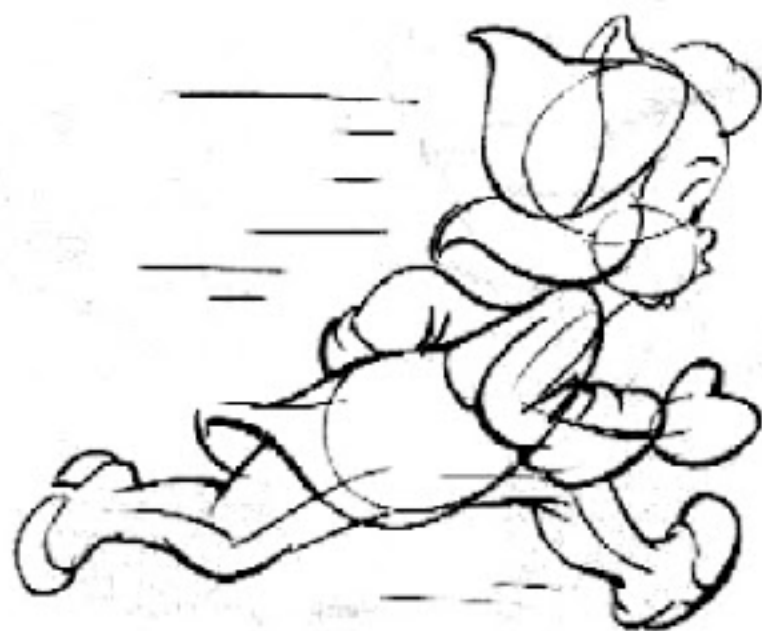
NOTE LENGTH OF FOREHEAD IN RELATION TO LOWER PART OF HEAD.

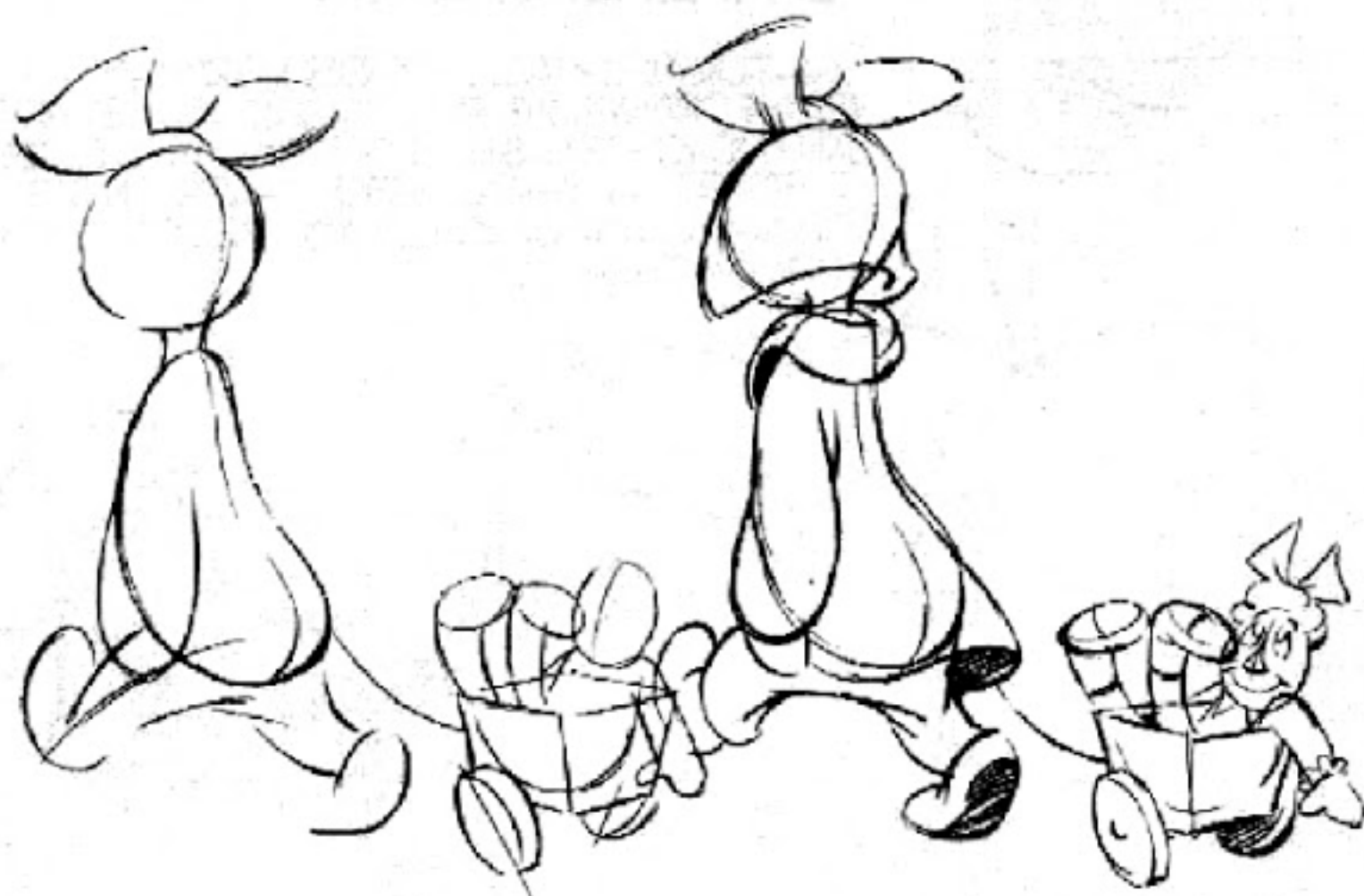


USING OVAL SHAPES YOU CAN CONSTRUCT A HEAD AT ANY ANGLE.

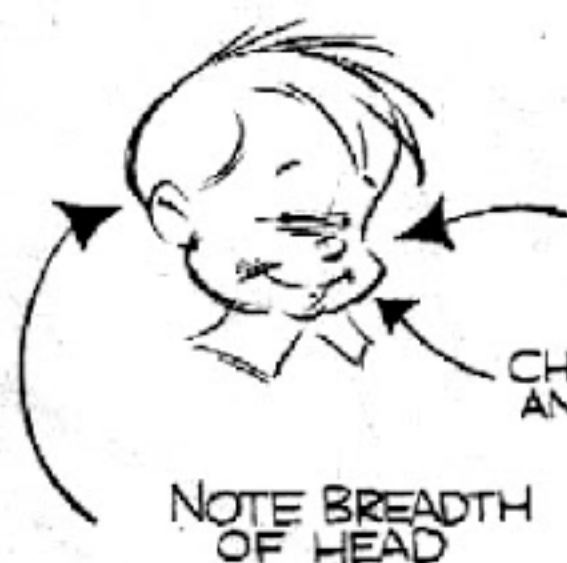


CHILDREN (CONT.)





KIDS HAVE A GENERAL
LACK OF CO-ORDINATION—



NOTE ANGLE
OF FOREHEAD

CHEEKS SHORT
AND FULL

NOTE BREADTH
OF HEAD

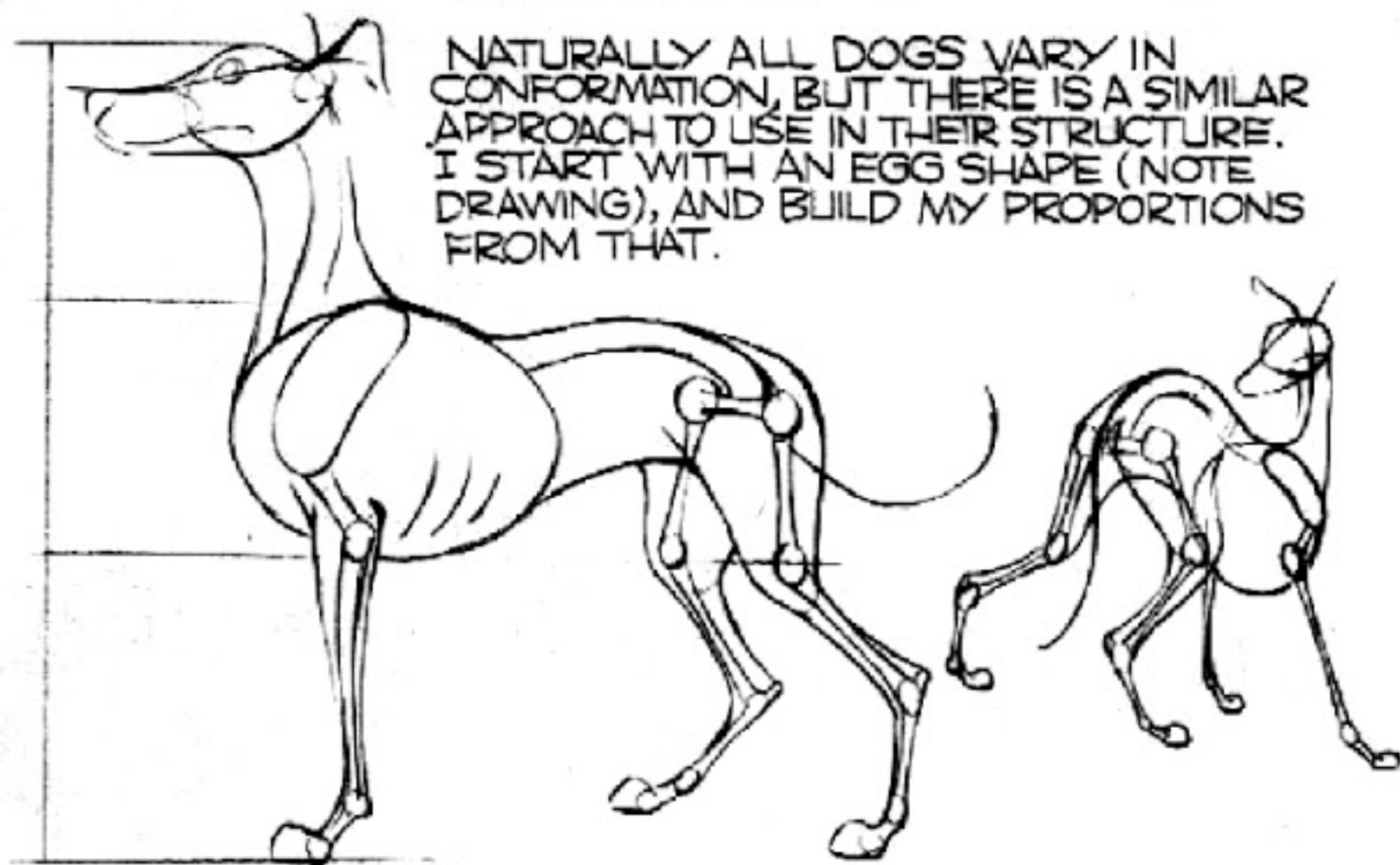
NOTE SHORTNESS
OF LEGS IN RELATION
TO BODY



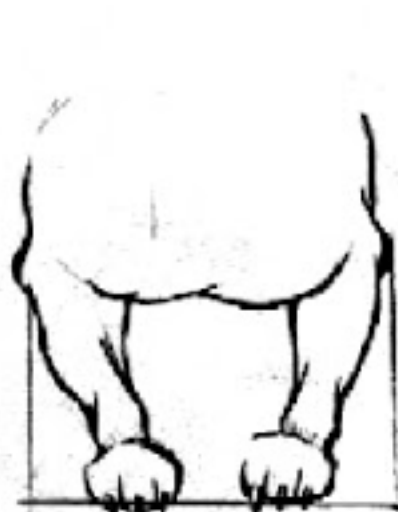
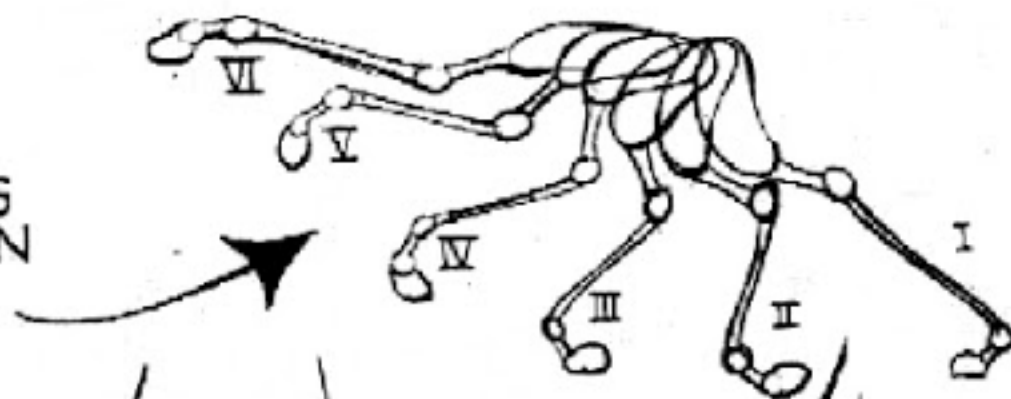
DOGS

SIMPLIFIED ANATOMY

NATURALLY ALL DOGS VARY IN CONFORMATION, BUT THERE IS A SIMILAR APPROACH TO USE IN THEIR STRUCTURE. I START WITH AN EGG SHAPE (NOTE DRAWING), AND BUILD MY PROPORTIONS FROM THAT.



FORE LEG
IN MOTION



BULL



GREYHOUND
OR WHIPPET



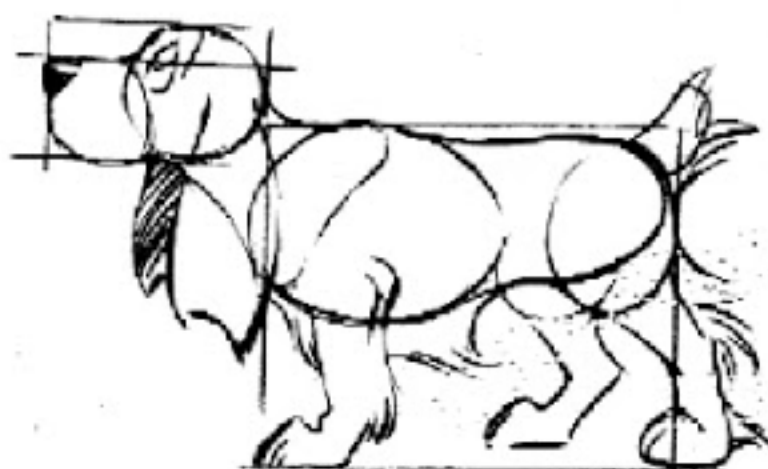
DACHSHUND



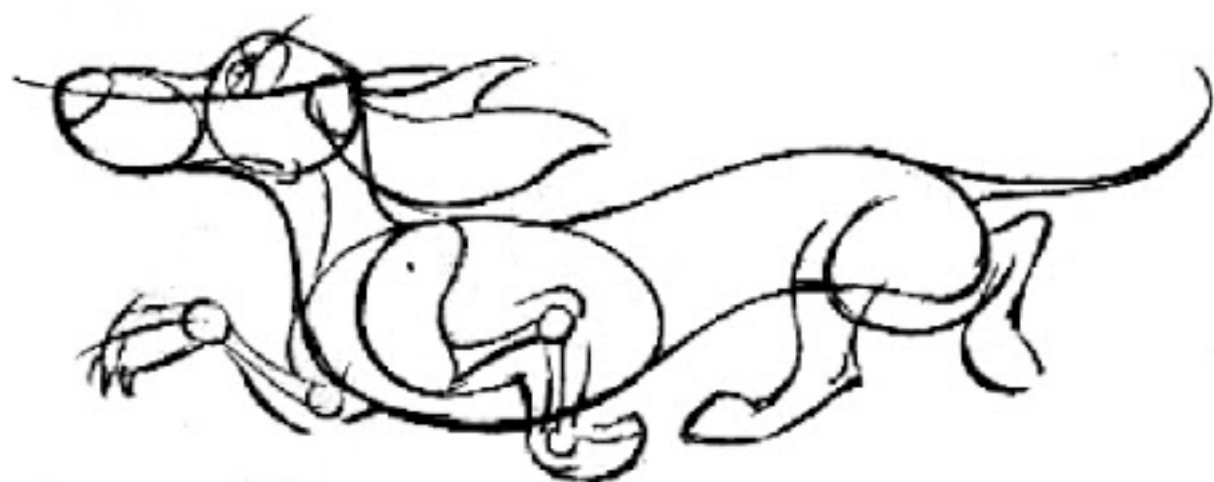
GREAT DANE

VARIOUS TYPES
(NOTE BOW LEGS)

DOGS (CONT.)

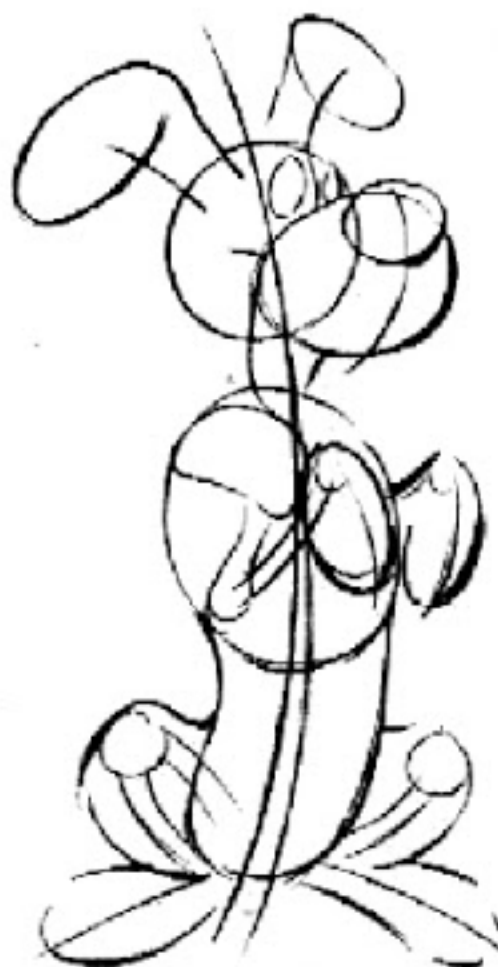


DOGS (CONT.)



DOGS (CONT.)

63



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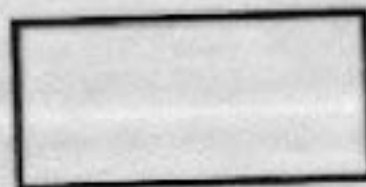
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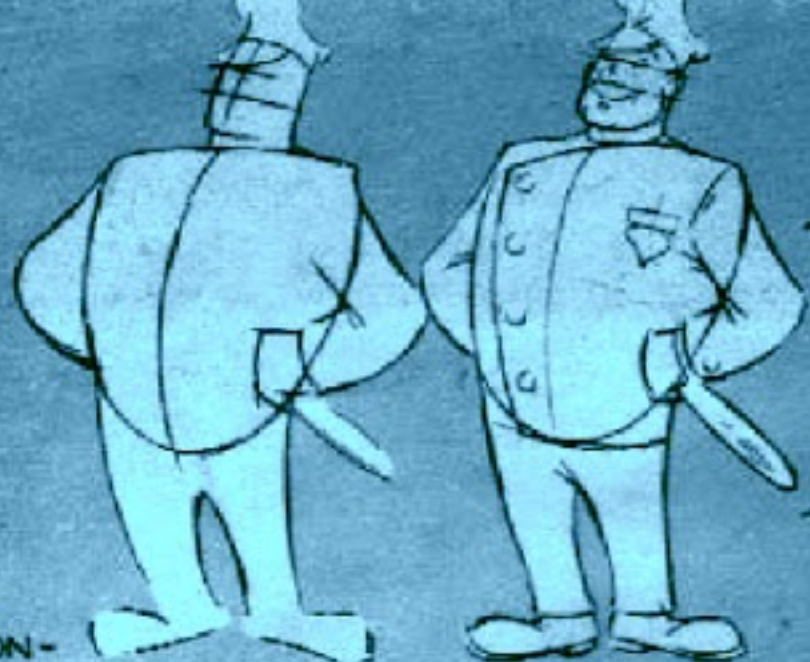
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WEIGHT



ANIMALS LINE OF ACTION -

A DEFINITE LINE OF ACTION CAN BECOME MONOTONOUS UNLESS YOU BREAK IT BY AN ACCENT.

NOTE TAIL DOESN'T FALL INTO GENERAL LINE OF ACTION, BUT IS USED AS AN ACCENT.



INCONGRUITY



NOTE ANGLE OF FOREHEAD

CHEEKS SHORT AND FULL

NOTE BREADTH OF HEAD



ANIMATION



FORELEGS REACHING FOR GROUND.

FORELEGS TAKING WEIGHT, HIND LEGS COMING THROUGH.

HIND LEGS STARTING FOR LANDING, FORELEGS PUSHING OFF.

HIND LEGS GATHERING FOR TAKE-OFF.



BODY STRETCHING FOR TAKE-OFF.

BODY AT HIGHEST POINT IN JUMP.

FORELEGS REACHING FOR GROUND AS IN FIRST SKETCH.

